



*BAROQUE PAINTINGS FROM THE
COLLECTION OF WALTER P. CHRYSLER, JR.
BOWDOIN COLLEGE MUSEUM OF ART MARCH 15 • APRIL 28, 1963*

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*BAROQUE PAINTINGS
FROM THE COLLECTION OF
WALTER P. CHRYSLER, JR.*

*BOWDOIN COLLEGE MUSEUM OF ART
Walker Art Building Brunswick, Maine*

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COVER: Giuseppe Maria Crespi — *The Continnence of Scipio*

BAROQUE PAINTING

The term Baroque probably derives from the Portuguese *barroco* and the Spanish *barrueco*, words which mean an imperfectly shaped pearl. Its first use in relation to painting occurred in the late eighteenth century in French and Italian literature on the arts. Originally, the word had derogatory connotations in the same sense as those which once attached to the term Gothic, both styles being invidiously compared with that of the more classically oriented Renaissance.

More than half a century separates the final productions of High Renaissance painting from the earliest stages of the Baroque. The intervening period, in which the style of painting which existed throughout Europe is commonly referred to as Mannerist or Anti-Classical, is exemplified by the work of such painters as Pontormo, Tintoretto, and El Greco. Their style denotes a reaction against the formal ideality of the High Renaissance which can be seen in the paintings of Raphael (1483-1520), Leonardo (1452-1519), and the early Michelangelo (as represented on the Sistine Ceiling, completed in 1512). The Mannerist or Anti-Classical style of painting is one in which all the properties of natural law are not only abandoned but denied. One need only think of El Greco whose abnormally attenuated figures seem to lack physical substance, existing in a spatial ambience which has nothing to do with the real world, and whose countenances often convey a sense of extreme emotional distress. These attributes, so prominent in the art of El Greco (and in his case a measure of his own unusual personality as well as of the prevailing winds), are characteristic in varying degrees of most European painting between 1520 and 1590.

It is extremely difficult to say conclusively why the Mannerist style came into being. If we look at the period 1520-90 historically, we at once become aware of the fact that vast changes were taking place in many areas. For example, the Protestant Reformation was making serious inroads on the centuries-old solidarity of the Roman Catholic Church in Europe. Perhaps equally as important, the gradual dissemination of the Copernican theory, by exploding the notion that the earth was the center of the universe, had a drastic effect upon scientific, philosophical, and religious thinking of the age. These developments, which resulted in a deeply unsettled state of affairs in the sixteenth century, should give us some idea of the spiritual and intellectual anxiety of the period.

It would be a mistake to say, however, that artistic movements are motivated principally by external events. We would instead do better to consider the problems of style on their own terms. If we examine the painting of the High Renaissance, it is not difficult to see that its formal ideality was almost too precious to endure. For example, Raphael had achieved a kind of ultimate solution which—within the confines of the High Renaissance style—hardly could be improved upon. Any attempt to further refine the High Renaissance style would have led only to a situation in which all artistic originality would have been stifled. In order to break through the rigid limitations of this style, artists resorted to the extreme solutions which are the hallmarks of the Mannerist or Anti-Classical style. Their work, however, should not be regarded in a negative sense, as it once was. Many of the paintings of this period are exceptionally

penetrating from the standpoint of psychological perception, and display an acute observation of nature and everyday life. It was in this ground that the art of the Baroque first took root.

The style of painting which we call Baroque emerged in the last decade of the sixteenth century and the first of the seventeenth, and was originated in the main by Annibale Carracci (1560-1609) and Michelangelo d'Amerisi da Caravaggio (1573-1610), two extraordinary artistic personalities. A third artist, Adam Elsheimer (1577-1610), a German whose major work was done in Rome, also played a significant role in the genesis of the Baroque.

Annibale Carracci aspired to restore to the painting of his time some of the qualities of the High Renaissance which the Mannerist productions of the intervening years had so obscured. Carracci greatly admired the classical nature of the painting of this earlier period, and in attempting to recapture something of its spirit he also restored its more normative canons of human proportion and spatial definition. But instead of imitating the painters of the High Renaissance, Carracci created an art that was totally original in all important respects, and which was to have a decisive influence on much of Italian painting of the seventeenth century, as well as on the painting of the Fleming, Rubens. Two of the latter's most outstanding followers, Anthony van Dyck and Jacob Jordaens, are represented in the present exhibition.

Caravaggio, on the other hand, had no desire to return to the art of the High Renaissance or of any other period for his inspiration. His objective was to depict religious subjects as if they were events from his own time, raised to the level of great drama. The profound humanity of his characterizations, drawn directly from the world around him, attracted wide attention. His greatest stylistic contribution, however, was a striking use of light and shade for dramatic effect, a technique which enabled him to create powerfully evocative compositions without resorting to the figural abnormalities and spatial distortions of the Mannerist period. Through the paintings of some of his Dutch followers who had worked in Italy, such as Gerard van Honthorst, whose *Death of Seneca* is included in this exhibition, his style was transmitted to Rembrandt, whose own use of light and shade ultimately owes much to Caravaggio.

Adam Elsheimer is far less known than either Annibale Carracci or Caravaggio, but his ability to fuse a sense of the intimate beauties of the Northern European landscape with the grandeur of the Roman Campagna struck a highly responsive chord in the spirits of a number of Northern artists who were longing for a deeper understanding of and closer communion with the classical landscape. The manner in which he integrated man and nature in his paintings perhaps had not been achieved in quite so lyrical a manner since the art of Giorgione. Elsheimer's achievements did not fail to have a profound effect on both Rubens and Rembrandt, and his influence in their art is at moments extraordinarily present.

It seems fitting that three such different painters should have figured so significantly in the formation of European painting in the seventeenth century, for they prefigure at its very inception the enormous diversity to be encompassed

by the period of the Baroque. In addition to the personal creativity of individual artists, this diversity can be accounted for by other factors such as national origin or religious affiliation—or both. These factors help to account for the vast difference between two religious paintings like Benjamin Cuyp's *Adoration of the Shepherds*, painted in Protestant Holland; and Jacob Jordaens' *Four Fathers of the Latin Church*, a product of the Flemish Catholic Counter-Reformation. The question yet remains, nevertheless, as to how paintings as different as these can be expressions of the same artistic style.

Nearly half a century ago (in 1915), one of the greatest of all art historians, Heinrich Wölfflin, in his revolutionary study, *Principles of Art History*, analyzed the fundamental stylistic differences between Renaissance and Baroque painting. In so doing, he evolved a system of critical principles which reveals an underlying unity in the Baroque style.

Wölfflin maintained that Baroque pictures as different as Pieter de Hooch's *Asparagus Vendor* and Giuseppe Maria Crespi's *The Continnence of Scipio*, both in our exhibition, participate in a quality which has come to be translated (from the German "malerisch") as "painterly" when compared, for example, to a painting by Raphael, which he maintained was more "linear" in approach. In other words, the brushwork of the seventeenth century artist is (in varying degrees) always freer and more visible than in paintings of the Renaissance, where there is a far greater tendency, one might say, for the artist to paint himself out of the picture.

Wölfflin went on to demonstrate that in Baroque paintings spatial recession is handled in a much more unified way than in classically conceived works where depth is achieved additively in a succession of planes of spatial areas. For example, figures in the far distance in Baroque paintings participate more directly in terms of spatial continuity with figures in the foreground than is the case in the Renaissance. Wölfflin also pointed out that Baroque compositions seem to be extracted from a greater totality, whereas Renaissance paintings appear largely independent of the world beyond their frames. He further stated that in a Baroque painting the composition is such that the eye is much more immediately directed to the major theme in the painting as opposed to the more equal emphasis placed on a multiplicity of elements in a Renaissance painting. Finally, Wölfflin observed that in Baroque painting there is an avoidance of the degree of clarity which exists in Renaissance paintings. Elements which are less clear to the eye than others in a particular scene are so depicted, instead of raising everything to the same level of clarity. Taken together, Wölfflin's observations describe and define the Baroque style.

No one viewing the whole spectrum of Baroque painting will find all of its manifestations to his liking. Sometimes its theatricality seems gaudy; its elegance, ostentatious; its sentimentality, fulsome; and its ecstasy, embarrassing. But Baroque painting can be richly rewarding for those who are willing to see it within the context of the great variety of circumstances under which it was created; and who are able to perceive that its supreme achievement was a synthesis of stylistic qualities equivalent to a whole new way of seeing.

1

BARTHOLOMEUS BREENBERGH

Deventer 1599/1600–Amsterdam 1659

ST. JOHN PREACHING IN THE WILDERNESS

Oil on panel, 21½ x 29½

Exhibited:

Wadsworth Atheneum, Hartford, Connecticut, 1948

University of Miami Art Gallery, Coral Gables, Florida, 1951

*1957-58 "Dutch, Flemish and German Paintings
from the Collection of Walter P. Chrysler, Jr."*

Birmingham Museum of Art, Birmingham, Alabama

George Washington University, Washington, D. C.

Atlanta Art Association and High Museum, Atlanta, Georgia

Columbus Gallery of Fine Arts, Columbus, Ohio

Dallas Museum of Fine Arts, Dallas, Texas

Columbus Museum of Arts and Crafts, Columbus, Georgia

Isaac Delgado Museum of Art, New Orleans, Louisiana

Norton Gallery of Art, West Palm Beach, Florida

Columbia Museum of Art, Columbia, South Carolina

George T. Hunter Gallery, Chattanooga, Tennessee

2

MICHELANGELO d'AMERISI da CARAVAGGIO, *attributed to*

Caravaggio 1573–Porto d'Ercole 1610

PORTRAIT OF A HIGH OFFICIAL

Oil on canvas, 80¼ x 60¾

Exhibited:

1956-57 "Paintings from the Collection of Walter P. Chrysler, Jr."

Portland Art Museum, Portland, Oregon

Seattle Art Museum

California Palace of the Legion of Honor, San Francisco

Los Angeles County Museum

Minneapolis Institute of Arts

City Art Museum of St. Louis

William Rockhill Nelson Gallery of Art, Kansas City, Missouri

Detroit Institute of Arts

Museum of Fine Arts, Boston

The sitter may be Matteo Aeroni, author of the books "Motivae Rationes" and "Tabellionatus Tutela" on the table in the painting. The motto of the seal on the table "*Non Ego Flector Ope Situ Non Votis*" has been translated "I cannot be swayed by wealth, position, nor by promise."

6

GIUSEPPE MARIA CRESPI

Bologna 1665-1747

THE CONTINENCE OF SCIPIO

Oil on canvas, 86⁷/₈ x 66

Exhibited:

1956-57 "*Paintings from the Collection of Walter P. Chrysler, Jr.*"

Portland Art Museum, Portland, Oregon

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Museum of Fine Arts, Boston

Finch College Museum of Art, New York, 1962

Painted for Conte Antonio Colato, Bologna, 1739, cf. G. P. Zanotti, *Storia dell'Accademia Clementina di Bologna*, Bologna, 1739, Vol. II, p. 63.

The Continnence of Scipio, as recorded in Polybius (X, 19) was an event which took place in 210 B.C. in Spain during the Second Punic War. According to Polybius, some Roman soldiers found a maiden of great beauty, and knowing Scipio to be something of a womanizer, wished to give him the girl as a gift. Attracted as he was by her beauty, Scipio, as an example of self-restraint and moderation to his troops, declined the gift and restored the maiden to her father, telling him to give her in marriage to some local citizen. As the story is recorded in Livy (XXVI, 50) Scipio learned that the maiden was betrothed to one of the head men of the Celtiberians, a young man named Allucius. Having learned of Allucius' great love for the girl, Scipio returned her inviolate to her parents so that she could be married to the young Celtiberian asking in return only that they be friends of Rome. In gratitude, the girl's parents offered Scipio many gifts which he, realizing them to be their daughter's dowry, insisted Allucius take instead. It is this moment which the painting depicts.*

*This information was supplied by Mr. Paul Ryan, Department of Classics, Bowdoin College.

DONATO CRETI

Cremona 1671—Bologna 1749

MUSICAL GROUP

Oil on canvas, 77¹/₂ x 57¹/₂

Exhibited:

1956-57 "Paintings from the Collection of Walter P. Chrysler, Jr."

Portland Art Museum, Portland, Oregon

Seattle Art Museum

California Palace of the Legion of Honor, San Francisco

Los Angeles County Museum

Minneapolis Institute of Arts

City Art Museum of St. Louis

William Rockhill Nelson Gallery of Art, Kansas City, Missouri

Detroit Institute of Arts

Museum of Fine Arts, Boston

Finch College Museum of Art, New York, 1962

The provenance of this painting can be traced back to Henry, 2nd Viscount of Palmerston, in whose manuscript inventory of pictures at Broadlands, 1773, it is listed.

5

BENJAMIN GERRITS CUYP

Dordrecht 1612-52

ADORATION OF THE SHEPHERDS

Oil on panel, 27 $\frac{1}{4}$ x 34 $\frac{1}{2}$

Exhibited:

University of Miami Art Gallery, Coral Gables, Florida, 1951

Virginia Museum of Fine Arts, Richmond, 1951

Virginia Museum of Fine Arts Artmobile, 1953-55

1957-58 "Dutch, Flemish and German Paintings
from the Collection of Walter P. Chrysler, Jr."

Birmingham Museum of Art, Birmingham, Alabama

George Washington University, Washington, D. C.

Atlanta Art Association and High Museum, Atlanta, Georgia

Columbus Gallery of Fine Arts, Columbus, Ohio

Dallas Museum of Fine Arts, Dallas, Texas

Columbus Museum of Arts and Crafts, Columbus, Georgia

Isaac Delgado Museum of Art, New Orleans, Louisiana

Norton Gallery of Art, West Palm Beach, Florida

Columbia Museum of Art, Columbia, South Carolina

George T. Hunter Gallery, Chattanooga, Tennessee

6

PIETER DE HOOCH

Rotterdam 1629-83

THE ASPARAGUS VENDOR

Oil on canvas, 30 $\frac{1}{8}$ x 41 $\frac{1}{8}$

Exhibited:

Jardin des Tuilleries, Paris, 1922

1957-58 "*Dutch, Flemish and German Paintings
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Isaac Delgado Museum of Art, New Orleans, Louisiana

Norton Gallery of Art, West Palm Beach, Florida

Columbia Museum of Art, Columbia, South Carolina

George T. Hunter Gallery, Chattanooga, Tennessee

No. 145, W. R. Valentiner, *Pieter de Hoogh*, *Klassiker der Kunst*, Vol. 35, 1929.

7

CARLO DOLCI

Florence 1616-86

THE INFANT SAVIOR DEMANDING THE CROSS FROM ST. JOHN THE BAPTIST

Oil on canvas, 57 $\frac{1}{2}$ x 46 $\frac{1}{2}$

Exhibited:

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Portland Art Museum, Portland, Oregon

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Detroit Institute of Arts

Museum of Fine Arts, Boston

8

ABRAHAM HONDIUS

Rotterdam c. 1625/30—London 1695

BOAR HUNT

Oil on canvas, 60 $\frac{3}{4}$ x 75 $\frac{1}{2}$

Exhibited:

1957-58 "*Dutch, Flemish and German Paintings
from the Collection of Walter P. Chrysler, Jr.*"

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Columbia Museum of Art, Columbia, South Carolina
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9

GERARD VAN HONTHORST

Utrecht 1590-1656

THE DEATH OF SENECA

Oil on canvas, $76\frac{3}{4} \times 96\frac{3}{4}$

Exhibited:

Centraal Museum, Utrecht, 1952

1956-57 "Paintings from the Collection of Walter P. Chrysler, Jr."

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Museum of Fine Arts, Boston

The preparatory drawing for this painting is in the Centraal Museum, Utrecht, reproduced in the 1952 edition of their catalogue of paintings, p. 118.

10

JACOB JORDAENS

Antwerp 1593-1678

THE FOUR FATHERS OF THE LATIN CHURCH

Oil on canvas, $71\frac{5}{8} \times 95\frac{5}{8}$

Exhibited:

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Detroit Institute of Arts

Museum of Fine Arts, Boston

Max Rooses, *L'Oeuvre de P. P. Rubens*, Antwerp, 1888, Vol. II, pp. 194-6, repr. pl. 368

Leo van Puyvelde, "Die Vier Kirchenlehrer von Jordaens," *Pantheon*, 1936, Vol. XVIII, pp. 360-2, repr. p. 360

Leo van Puyvelde, *Jordaens*, Elsevir, 1953, pp. 123-4, repr. fig. 82

11

GIOVANNI LANFRANCO

Parma 1581—Rome 1647

NEPTUNE WITH A TRIDENT SURROUNDED BY NEREIDES

Oil on canvas, 59½ x 79

Exhibited:

Finch College Museum of Art, New York, 1962

12

PIETER LASTMAN

Amsterdam 1583-1633

CONTEST BETWEEN APOLLO AND MARSYAS

Oil on panel, 34 x 40

Exhibited:

University of Miami Art Gallery, Coral Gables, Florida, 1951

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George T. Hunter Gallery, Chattanooga, Tennessee

The contest involved is musical. Athena, having invented the oboe, threw it away because it distorted her face to play it. Marsyas, who picked it up and learned to play it, challenged Apollo to a contest, the winner to do as he liked with the loser. Apollo won and Marsyas was flayed alive. Apollo is depicted as playing a vielle, a forerunner of the violin, invented in the sixteenth century. The wind instrument next to Marsyas probably is what the artist intended to represent an early form of the oboe.

//

13

MATHIEU LE NAIN

Laon 1607—Paris 1677

PORTRAIT OF A GENTLEMAN

Oil on canvas, $23\frac{5}{8}$ x $20\frac{3}{4}$

Exhibited:

Golden Gate International Exposition, San Francisco, 1940

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Portland Art Museum, Portland, Oregon

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Detroit Institute of Arts

Museum of Fine Arts, Boston

14

JUDITH LEYSTER

Haarlem 1610-60

THE CONCERT

Oil on canvas, 24 x $34\frac{1}{4}$

Exhibited:

M. H. de Young Memorial Museum, San Francisco, 1939-40

Berkshire Museum, Pittsfield, Massachusetts, 1942

Milwaukee Art Institute, 1943

Montreal Art Association, 1944

Detroit Institute of Art, 1944

Baltimore Museum of Art, 1946

University of Miami Art Gallery, Coral Gables, Florida, 1951

Virginia Museum of Fine Arts, Richmond, 1951

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Columbia Museum of Art, Columbia, South Carolina

George T. Hunter Gallery, Chattanooga, Tennessee

15

JOHANN LISS

Oldenburg c. 1597—Venice 1629

CAIN AND ABEL

Oil on canvas, 34 x 28

Exhibited:

"La Pittura del Seicento a Venezia," Venice, 1959

16

JACOB OCHTERVELT

Rotterdam 1634/5-1710

THE MUSICIAN

Oil on canvas, 46 x 40³/₄

Exhibited:

Baltimore Museum of Art, 1932-49 (on loan from the Collection of Ernest W. A. de Weerth), including the following special exhibitions:

A Century of Baltimore Collecting, 1840-1940, 1941

Musical Instruments and Their Portrayal in Art, 1946

Themes and Variations, 1948

Wichita Art Association Galleries, 1949

University of Miami Art Gallery, Coral Gables, Florida, 1951

Virginia Museum of Fine Arts, Richmond, 1951

1956-57 "Paintings from the Collection of Walter P. Chrysler, Jr."

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Detroit Institute of Arts

Museum of Fine Arts, Boston

17

MATTIA PRETI

Taverna, Calabria 1613-99

BELISARIUS RECEIVING ALMS

Oil on canvas, 60 x 78

Exhibited:

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Finch College Museum of Art, New York, 1962

Belisarius (505-65 A.D.) was a Byzantine General under the Emperor Justinian. He had an illustrious military record which included defeating a Persian army in 530; suppressing an insurrection in Constantinople in 532; twice vanquishing the Vandals in Africa in 533-4; conquering the Ostrogoths in Italy, capturing their capitol, Ravenna, in 540; etc., etc. In 562 Belisarius was falsely accused of conspiracy against the Emperor and briefly imprisoned, but was restored to honor in 563. That he was blinded and became a beggar, as he is here shown, is, however, mere legend.

18

NICOLAS REGNIER
Mauberge 1590—Venice 1667
THE MARTYRDOM OF ST. SEBASTIAN
Oil on canvas, 41 x 31

19

SALVATOR ROSA
Naples 1615—Rome 1673
THE BAPTISM OF THE EUNUCH
Oil on canvas, 79 x 48

Exhibited:

1956-57 "Paintings from the Collection of Walter P. Chrysler, Jr."
Portland Art Museum, Portland, Oregon
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Minneapolis Institute of Arts
City Art Museum of St. Louis
William Rockhill Nelson Gallery of Art, Kansas City, Missouri
Detroit Institute of Arts
Museum of Fine Arts, Boston
Finch College Museum of Art, New York, 1962

Recorded by Baldinucci (*Notizie di Professori del Disegno, Florence, 1681*) as having been painted (together with No. 20 in the present exhibition) for a Monsignor Castaguti of Rome. Both paintings were in the collection of the Earls of Ashburnham from the middle of the Eighteenth Century until 1953. The story of the conversion and baptism of the eunuch by the Apostle Philip may be found in Acts VIII, 26-39. The eunuch was the keeper of the treasure of Queen Candace of Ethiopia.

20

SALVATOR ROSA

Naples 1615—Rome 1675

ST. JOHN THE BAPTIST PREACHING IN THE WILDERNESS

Oil on canvas, 79 x 48

Exhibited:

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Los Angeles County Museum

Minneapolis Institute of Arts

City Art Museum of St. Louis

William Rockhill Nelson Gallery of Art, Kansas City, Missouri

Detroit Institute of Arts

Museum of Fine Arts, Boston

Finch College Museum of Art, New York, 1962

Recorded by Baldinucci (*Notizie di Professori del Disegno, Florence, 1681*) as having been painted (together with No. 19 in the present exhibition) for a Monsignor Castaguti of Rome. Both paintings were in the collection of the Earls of Ashburnham from the middle of the Eighteenth Century until 1953.

21

PIETER MULIER TEMPESTA

Haarlem c. 1637—Milan 1701

THE FLIGHT OUT OF EGYPT

Oil on canvas, 64 x 47 $\frac{1}{4}$

Exhibited:

1956-57 "*Paintings from the Collection of Walter P. Chrysler, Jr.*"

Portland Art Museum, Portland, Oregon

Seattle Art Museum

California Palace of the Legion of Honor, San Francisco

Los Angeles County Museum

Minneapolis Institute of Arts

City Art Museum of St. Louis

William Rockhill Nelson Gallery of Art, Kansas City, Missouri

Detroit Institute of Arts

Museum of Fine Arts, Boston

Chrysler Art Museum, Provincetown, Massachusetts

(Inaugural Exhibition), 1958

15

22

DAVID TENIERS THE YOUNGER

Antwerp 1610—Brussels 1690

THE SURGEON

Oil on canvas $23\frac{1}{2}$ x 29

Exhibited:

Baltimore Museum of Art, 1941

University of Miami Art Gallery, Coral Gables, Florida, 1951

Virginia Museum of Fine Art, Richmond, 1951

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Seattle Art Museum

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Detroit Institute of Arts

Museum of Fine Arts, Boston

23

ANTHONY VAN DYCK

Antwerp 1599—London 1641

PORTRAIT OF THE MARQUIS DE VIEUVILLE

Oil on canvas, $83\frac{1}{2}$ x $46\frac{1}{4}$

Exhibited:

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Minneapolis Institute of Arts

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William Rockhill Nelson Gallery of Art, Kansas City, Missouri

Detroit Institute of Arts

Museum of Fine Arts, Boston

24

PIETRO DELLA VECCHIA

Venice 1605-78

A PHILOSOPHER

Oil on canvas, 47 x $39\frac{1}{2}$

Exhibited:

Birmingham Museum of Art, Birmingham, Alabama, 1958

"La Pittura del Seicento a Venezia," Venice, 1959

16



1 Bartholomeus Breenbergh — *St. John Preaching in the Wilderness*



4 Donato Creti — *Musical Group*



8 Abraham Hondius — *Boar Hunt*



9 Gerard van Honthorst — *The Death of Seneca*



10 Jacob Jordaens — *The Four Fathers of the Latin Church*



15 Johann Liss — *Cain and Abel*



17 Mattia Preti — *Belisarius Receiving Alms*



19 Salvator Rosa — *The Baptism of the Eunuch*

28



21 Pieter Mulier Tempesta — *The Flight Out of Egypt*



23 Anthony van Dyck — *Portrait of the Marquis de Vieuville*



24 Pietro Della Vecchia — *A Philosopher*



